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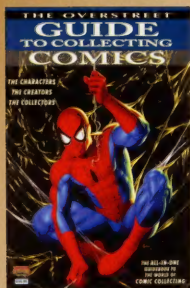
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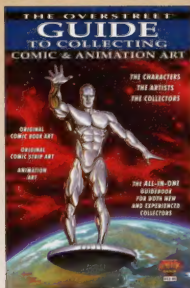
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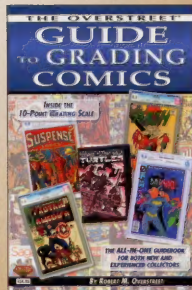
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OVERSTREET'S COMIC BOOK MARKETPLACE



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INDUSTRY SPOTLIGHT

Star Wars at the Metropolis Gallery

Before *Star Wars: The Force Awakens* arrived last December, the Force in all its glory descended on Manhattan on Friday, November 13, 2015. That's when Metropolis Gallery opened its new exhibit, *Star Wars: The Art of John Cassaday*.

"We couldn't think of a better time to unleash this amazing art than just before the new highly-anticipated movie premiere," curator Rob Pistella said. "This comic art makes one harken back to 1977 when the original movie first opened."

The exhibit featured the art of Cassaday, the artist behind Marvel's new hit *Star Wars* comic, plus other famed illustrators, as well as original toys, comics, and prints. Cassaday attended the opening, and signed copies of his *Star Wars* #1 comic were available for purchase. The exhibit was a joint venture between Metropolis Gallery and Albert Moy Original Art of New York. The art went on sale simultaneously at Metropolis Gallery's website, MetropolisComics.com, and on eBay. The exhibit ended on December 23.

Metropolis Gallery is located at 36 West 37th Street, 6th Floor, New York, NY 10018. 📍



Amanda Conner Doubles Up on Overstreet #46

The *Overstreet Comic Book Price Guide* #46 marks the first time in the *Guide*'s long history that it will be offered with two covers that match-up to form a single, bigger image.

Amanda Conner, who illustrated the popular Supergirl and Batgirl cover on CBPG #41, took on the task of creating the two covers that combine, can also easily stand on their own and yet deliver a more significant impact together. Conner again teamed with her frequent collaborator, colorist Paul Mounts, for the project.

The superstar writer-artist is known for her work on *Harley Quinn*, *Power Girl*, *Starfire*, and *Before Watchmen: Silk Spectre*, among others. *Power Girl* and *Harley Quinn* are the central figures on covers that also feature *Starfire*, *Zatanna*, and *Atlee*, and then *Catwoman*, *Poison Ivy* and *Cheetah*, respectively.



In the long history of the *Guide*, there have been several artists to provide cover images for the book more than once, including Alex Schomburg, Don Newton, Carmine Infantino, Murphy Anderson, Alex Ross, John K. Snyder III, George Pérez, John Romita, Jr. and Mark Sparacio. Of them, only Ross, Anderson and Snyder III ever produced two covers for the book in the same year.

The *Overstreet Comic Book Price Guide* #46 was featured in the April 2016 edition of *PREVIEWS* from Diamond Comic Distributors and will go on sale Wednesday, July 20. 📅

Comic Book Kings: The Three Stooges

In film, television and cartoon form, across the decades The Three Stooges have been making people laugh. There have also been many licensed products bearing the likenesses of the beloved entertainers, but until now that hasn't included comic books.

They've been the subject of many comic books before, of course. But while many of them had photo covers, the interiors were always based on their cartoon incarnations. As hard as it is to believe, the likeness rights for Moe, Larry and Curly have never been licensed in comic book form until now.

American Mythology Productions received permission to publish *The Three Stooges* from licensor C3 Entertainment. It debuted in April.

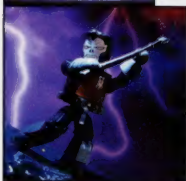
Their comic book publishing history dates back to 1949 with the first two issues from St. John Publications. The company also released seven issues in 1953–54. That was followed by five issues of Dell's *Four Color Comics*, and then *The Three Stooges* #6–9. The title moved to Gold Key with #10 and ran through #55 in 1972. Gold Key released seven issues of *Little Stooges* (1972–74). Eclipse released a three-issue 3-D reprint of the St. John material in 1986–1987, Malibu issued two one-shot reprints of the Gold Key comics in 1989 and 1991, and Eternity gave the boys the 3-D treatment in a reprint of four Gold Key stories in 1991. 📖

Our own J.C. Vaughn contributed to the first issue of the new series.



Valiant and Diamond Select Toys Unveil Ninjak/Shadowman Minimates Two-Pack

Valiant Entertainment has partnered with Diamond Select Toys to create a new Ninjak/Shadowman Minimates Two-Pack, arriving this Spring in comic shops and at Toys'R'Us. They join X-O Manowar and Bloodshot in Valiant's growing roster of Minimates releases.



"The reaction from Valiant's legion of fans around the world to our partnership with Diamond Select Toys has been absolutely ecstatic," said Russell A. Brown, Valiant's President of Consumer Products, Promotions and Ad Sales. "Ever since the first set of Valiant Minimates hit shelves in 2015, we've received a near-constant stream of demands for more."

The characters were chosen for their impact on the Valiant universe as well as their top-notch designs.

"We're excited to be able to interpret these characters and costumes in the Minimates format, and we look forward to expanding on our Valiant offerings in our new Comic Book Heroes line," DST President Chuck Terceira said.

As far as the characters themselves, they have most recently crossed paths for *Operation: Deadside*, a new storyline beginning in *Ninjak* #10. Featuring the long-awaited first showdown between Ninjak and Shadowman, fans everywhere can now recreate the *Operation: Deadside* action that brought these two Valiant titans together with this Minimates two-pack. 📖

For the latest in comic book, original comic art, movie poster
and other auctions, plus cosplay news, reviews and
creator interviews, check out Scoop! scoop.PreviewsWorld.com

Scoop

STAR TREK

A LONG AND PROSPEROUS LIFE

BY AMANDA SHERIFF

Star Trek has gained hordes of loyal fans as one of the top-tier science fiction franchises over the last 50 years. The series was created by TV producer and writer, Gene Roddenberry, who served in the Air Force during World War II, then worked as a commercial pilot. While working in Miami and New York City, he took writing courses at the University of Miami and Columbia.

In 1951 he became a police officer in Los Angeles and began working as a freelance writer for several shows. He resigned from the LAPD in June 1956 and started producing his own TV programs, including creating *The Lieutenant* in 1963. Lasting one season, it was set in the U.S. Marine Corps, starring Nichelle Nichols, *Star Trek*'s Uhura, in the first episode.

In 1964 Roddenberry created *Star Trek*, though it didn't air until 1966. He presented the show as *Wagon Train* to the stars, combined with *Buck Rogers* and *Flash Gordon*. He also drew inspiration from C.S. Forester's *Horatio Hornblower* novels and Jonathan Swift, Jr.'s *Gulliver's Travels*. *Star Trek* was picked up by Desilu Studios, headed by Herb Solow. Roddenberry signed a three-year program and development contract, and Solow sold the show to NBC.

The first pilot met modest popularity, though it went over budget. NBC commissioned a second pilot, critiquing the first one as too cerebral but with a good concept. They wanted Roddenberry to remove Mr. Spock (Leonard Nimoy) but he fought for the character and won. They also did not want a woman playing the "Number One" officer.

NBC issued an order of the first 16 episodes. Premiering on September 8, 1966, the pilot featured Captain Kirk (William Shatner), Chief Engineer Lt. Commander Scott (James Doohan), and Lt. Sulu (George Takei). The ship's doctor

Leonard McCoy (DeForest Kelley) joined after first season filming began. Then, communications officer Lt. Nyota Uhura (Nichols) debuted, as the first African-American woman featured in such an important role on American TV. She and Shatner hold the distinction for the first interracial kiss on television.

Set in the 23rd century, it followed the crew of the starship *Enterprise*, exploring space for the United Federation of Planets. Roddenberry wanted the show to serve two purposes: offer an exciting story, and a morality tale. Stories featured humans and aliens working together serving Starfleet, a peacekeeping armada. The primary characters have an altruistic value system applied to complicated social, and sometimes dangerous, situations. Roddenberry used the stories to allegorize contemporary realities, politics, racism, war, class separation, religion, economics, human rights, technology, sexism, and feminism.

It was politically progressive and reflected the counterculture of the era. Hoping that it would be a model for what humanity could become, Roddenberry presented an anti-war message, with the United Federation of Planets as the ideal



version of the United Nations. Roddenberry butted heads with the network concerning marketability, particularly about the racially diverse crew.

The show enjoyed high ratings out of the gate, but dropped by the end of the first season. During the second season NBC considered cancelling the show. The fans participated in a letter writing campaign, begging NBC not to cancel. It was renewed, but transferred from primetime to Friday nights, and the budget was cut significantly. Roddenberry resigned as a producer in protest. Fred Freiberger took over as producer for the third season. The final original series episode aired on June 3, 1969.

But Roddenberry continued working on the *Star Trek* universe, developing and producing films and spin-off shows. In 1979, *Star Trek: The Motion Picture* was released, featuring original cast members; then came five sequels. In 2009, *Star Trek* hit the big screen again with new actors portraying original characters in a reboot, followed by a sequel in 2013.

Over five decades, *Star Trek* evolved with six television series in over 700 episodes, 12 films, several novels and video games. *Star Trek* fans are pioneers of cosplay, at conventions and orchestrating *Star Trek* roleplaying events. It has produced tons of memorabilia, including costumes, props, figures, posters, lunch boxes, playsets, and plenty more. The franchise hasn't lost any steam, gaining a new generation of fans with another sequel set for July 2016, commemorating 50 years of *Star Trek*. The franchise will truly live long and prosper. ©



MARVEL'S CIVIL WAR

Ten Years Ago, The Conflict Began...

BY CARRIE WOOD

Over the long and winding course of comic book history, there have been several standout events. Crossovers have come and gone; entire continuities have been reset. But in 2016, a more recent major clash celebrates its 10th anniversary – Marvel's *Civil War*.

Civil War began in July 2006, asking readers, "Whose Side Are You On?" The story focused on the implementation of the Superhuman Registration Act, which was brought forward by the U.S. Government following a deadly explosion by the villain Nitro that had resulted in the deaths of more than 600 civilians. Though it seemed the public generally supported the Registration Act, the idea of having to register with the government (and, in the process, give up any sort of secret identity to them) quickly divided the superhero community down the middle.

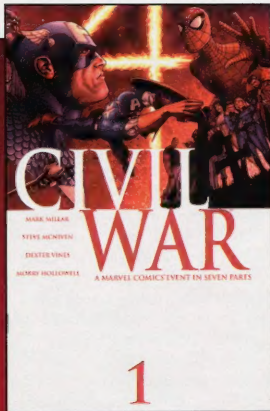
The pro-registration side was led by none other than Iron Man himself, Tony Stark, along with Mr. Fantastic and Henry Pym, while the anti-registration side was helmed by Captain America, Falcon, and Luke Cage. Those for the act took the stance that it was a reasonable request for superhumans to have proper training for their various powers as well as oversight in how to use them; those against it wanted the secrecy needed in order to protect their families and other aspects of their life outside of superhero activities.

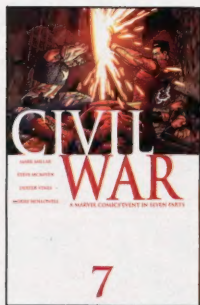
A number of significant events

took place over the course of *Civil War*, with the most memorable probably being Spider-Man publicly revealing his identity as Peter Parker in an early win for the pro-registration heroes. Another notable conflict was the meeting between Captain America (and his Secret Avengers) and Iron Man that ended with a memorable sucker-punch on Tony Stark.

As with most major comic events, *Civil War* was supplemented by several tie-in comics that detailed what was going on in the Marvel universe outside of the primary conflict. These included stories about Wolverine's personal hunt for Nitro after he fled the scene following the massive death toll, as well as looking at how the war itself impacted the supervillains of the world, many of whom simply fled the country. The tie-ins also checked in on the X-Men, whom Cyclops had declared neutral in the affair, and on other superpowered teams like the Thunderbolts and how they reacted to the war.

Civil War reached its conclusion after a massive final battle, during which Captain America surrendered, meaning the pro-registration side won. Following this, many of the Secret Avengers were granted amnesty, though Cap himself went to jail. Tony became the new director of S.H.I.E.L.D. and set up his own team, the Mighty Avengers. The biggest thing to come out of the aftermath, though, was the assassination of Captain America by Crossbones and a hypnotized Sharon Carter.





Though *Civil War* ended in January 2007, it seems now that was just the beginning of the event's impact for Marvel. The story was revisited just a year or so later in the *What If?* special, *What If Civil War Ended Differently?*, which explored what might have happened if Iron Man lost.

More recently, Marvel once again provided an alternate look at the story in 2015's *Secret Wars* version of *Civil War*. This version took place on a part of Battleworld called Warzone, and featured a war that was not ever properly won by either side. Instead, the nation was split down the center, with the east being controlled by Iron Man and referred to as "The Iron," with the west controlled by Captain America and called "The Blue." This particular *Civil War* had a wildly different ending, with it being revealed in the end that the Skrulls had manipulated both sides throughout the conflict to achieve their own ends.

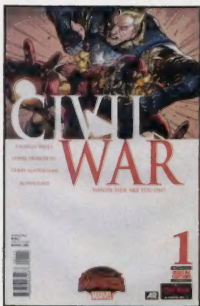
Civil War in 2016 serves as the basis for the third *Captain America* film, pitting Cap against Iron Man much like the books. Other films in the Marvel Cinematic Universe have not only set up the tension between these two heroes, but have also highlighted the damage that many members of the Avengers have caused in their quests to stop complete destruction from befalling humanity. Much like many of the other MCU entries, *Captain America: Civil War*

isn't a direct book-to-film adaptation and instead simply borrows many of the same concepts.

Marvel has also announced a direct sequel to their 2006 event, simply to be titled *Civil War II*, to be written by Brian Michael Bendis. As we're now in an age of new heroes – and new mantles for older heroes – this one will presumably be significantly different. The story, kicking off this spring, pits Iron Man against Captain Marvel. Iron Man will be joined by Sam Wilson, the current Captain America, and Star-Lord; Captain Marvel is shown to have Spider-Man and She-Hulk on her side.

According to Marvel's official description of the event: "A mysterious new Marvel character comes to the attention of the world, one who has the power to calculate the outcome of future events with a high degree of accuracy. This predictive power divides the Marvel heroes on how best to capitalize on this aggregated information, with Captain Marvel leading the charge to profile future crimes and attacks before they occur, and Iron Man adopting the position that the punishment cannot come before the crime."

So, while *Civil War* may have initially wrapped in 2007, with everything happening related to the title in 2016 it's become clear that, even though a decade has now passed, Marvel is just getting started. Wonder if their new hero could've predicted that.



MURPHY ANDERSON: A LOOK BACK

Widely regarded as a gentleman of the old school, Murphy Anderson was an artist and inker extraordinaire who helped to propel the Silver Age of DC Comics. He passed away in October 2015 at age 89. Here are some fine examples of his craftsmanship. 🦇



Hawkman #4
October-November 1964



Strange Adventures #21
June 1952



Brave and the Bold #28
Inks over Mike Sekowsky pencils
February-March 1960



Brave and the Bold #61
August-September 1965



The Flash #137 Original art
Inks over Carmine Infantino pencils
Sold for \$167,300 in 2012



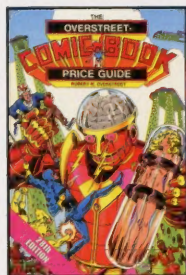
Showcase #61
March-April 1966



Detective Comics #359
Inks over Carmine Infantino pencils
January 1967



Action Comics #583
Inks over Curt Swan pencils
September 1986



Overstreet Comic Book Price Guide #28
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JEFF PURVES: THE MAN WHO GOT THE HULK MADE

INTERVIEW BY JASON VERSAGGI

One of the hallmarks of the late 1980s and early 1990s in comics was the wildly popular and entertaining run Peter David had on *The Incredible Hulk*. This period marked a departure from the savage brute; it re-introduced the Grey Hulk persona not seen since the very first issue in 1962, when the Hulk was still struggling to find his identity. Was he a superhero? Was he an early anti-hero? Was he a nod to literature's classic monsters? These questions would plague the character for some time, and would be part of the reason he bounced around so much in Marvel's early days. Fast-forward to Peter David's run, where he brought this persona full circle by giving readers a slew of adventures that answer the question of: what if the Hulk retained his intelligence as The Hulk?

This arc was also noteworthy for the special artistic talents that David enjoyed at his disposal. Todd McFarlane really began his attention-grabbing work on *Hulk*, with a smattering of the very talented Steve Geiger. But right in the middle was a 19-issue sliver of brilliance that brought us Jeff Purves. Just like Mr. Fixit, he came in mysteriously and left just as quickly in a billow of smoke. But while his comics career may be brief, his work in animation in Hollywood is bountiful including work for such studios as Warner Bros.,

Walt Disney, Hanna Barbara, Marvel Productions, and Filmation. We spoke with him about his comic book career.

CBM: Were you a comics fan growing up? What influenced you from an entertainment perspective?

Jeff Purves (JP): Whenever we would go to the Air Force PX, my siblings would run for the toy section, but I would head directly for the comic book stand. *Conan the Barbarian* was my favorite, and if the interior art matched the cover, I bought it.

CBM: When did you know you wanted to be an artist, and how did you learn the medium?

JP: My fourth grade art teacher realized I had a passion for drawing. He showed me a freelance drawing he was working on - and getting paid for. At that point it dawned on me that my path was a career in art, and I've never looked back.

CBM: Describe your creative process a little. How do you approach creating a comic from cover to interior and your pace?

JP: My creative process is a mixture of focus and brainstorming. I focus my objective in mind for whatever the assignment or goal is and then begin brainstorming ideas. Then I weed out all the cliché and vague ideas; then somewhere in that process, a solution comes. I remember as a



kid, I was always a little upset when the cover art had nothing to do with the interior story. I decided never to do that – never piss off the fans!

CBM: How did you wind up at Marvel?

JP: I had been working in the animation business for a few years prior to the *Hulk* days. After finishing up a gig at one studio, I decided to get serious and send out samples of my drawings to potential clients. Marvel Submissions was one address I got from the back of one of the comics. About three months later, I received a call from Bobbie Chase. She was the editor of *The Hulk* and told me they had received my sample packet and was wondering if I would take a five-page test for *The Incredible Hulk*. About two weeks after sending it in, I received a call from Bobbie again informing me that Mr. McFarlane was leaving *Hulk* to do Spidey, and if I would be interested in penciling *The Hulk*.

I had about a week to calm down and pinch myself before the first script was mailed to me – and then it was *real* and in my face. I focused everything on that moment and here we are. I still have the very first blue pencil, worn down to a nub, that I used for the first page of issue #347.

CBM: Your comics career was brief but brilliant. Describe what it was like.

JP: I had been a storyboard and background artist in animation and live action films for a few years prior to *The Hulk*. The skill set of storyboarding and drawing a comic book are similar in ways. The continuity, staging, character set up, et cetera, is all of equal importance. The truly lasting difference is that the finished product of a film is locked into the amount of time the viewer has to see it – without rewinding of course. A comic book is timeless. With that in mind, I figured there was no going back once it went to print.

After I bought the first issue, I just drove to the

beach that day and hiked to my favorite cliff and sat there and let that moment wash over me as I slowly looked at one page after the other. I think that was the most thankful moment of my career.

CBM: Who designed the Hulk persona of Mr. Fixit, and what did you think of that direction for the character?

JP: Mr. Fixit came to me as a challenge. I liked the story arc Peter was going after. When I designed my version of the Hulk, I had in mind a cross between a scruffy dock worker and a monster, of course, so the look lent itself to Mr. Fixit well. Believe it or not, the most difficult thing to draw while he was in that persona was his hat. That fedora was a real pain to draw. Too much one way and it looks like a cowboy hat, too much the other and it looks like a derby. Many hours practicing drawing one helped out.

CBM: Why did you leave comics?

JP: I left comics primarily to get back into film and animation. Being a comic artist is a very secluded task. It's just you, that script and your pencil and paper. I missed being around other artists and the communal aspect of creating an animated film. Drawing the Hulk was such an honor, it was fun and exciting, but I just needed to continue on. 🐼



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Where The Magic Of Collectibles Comes Alive!

PÉREZ JUSTICE LEAGUE COVER TOPS \$80 K

Whether on *The Avengers*, *New Teen Titans*, *Justice League*, or other titles, one of artist George Pérez's trademarks has been scenes with a multitude of characters. This is made clear on his original 10" x 15" cover art for *Justice League of America* #217, originally published in 1983, which sold for \$80,001 at ComicLink on December 3, 2015.

Featuring Superman, Wonder Woman, Red Tornado, Hawkman, Elongated Man, Zatanna, Firestorm, Atom, Black Canary, Green Arrow and Aquaman, the cover is widely regarded as superb representation of the team, the individual characters depicted, and the artist in his early prime. 



COSPLAY CORNER

The Overstreet Guide to Cosplay launched at the 2015 Virginia Comicon to wildly positive feedback from cosplayers and non-costumed attendees alike. *Guide to Cosplay* authors Carrie Wood and Eddie Newsome were in attendance, as well as other featured cosplayers Katie Fleming and Hex Nottingham. The book contains articles on various approaches to the hobby as well as a number of tutorials, plus cosplayer spotlights on costumers from around the country. 



MOVIE POSTERS FOUND UNDER FLOOR NET \$219K AT HERITAGE

A cache of rare movie posters that were found under a linoleum floor in York County, Pennsylvania sold for an impressive \$219,000 in Heritage's Vintage Poster Auction. The November 21-22, 2015 sale closed at a total of over \$2 million, featuring Golden Age rarities from the Golden Age of film, and some never before seen pieces. Robert Basta, the owner of the posters, said that the sale would be put into his retirement fund.

"You always hear about these stories and I never believed it would happen to our family," Basta said following the auction. "We are beyond thrilled with the results – we feel truly blessed."

The stash of posters was found by Basta's sons, Bob and Dylan, while they were removing linoleum during a renovation project. The discovery included the only known copies of five posters, which are true pieces of Hollywood history, according to Grey Smith, Director of Vintage Posters at Heritage.

The *Tarzan The Ape Man* style D one-sheet saw feverish bidding, selling for \$83,650. The only known *Any Old Port* for the 1932 short starring Laurel and Hardy ended at \$8,962, an only known *Sporting Blood* one-sheet featuring Clark Gable's first starring role brought \$2,987, the 1932 bad girl classic *Red Headed Woman* poster realized \$77,675, and a *Doctor X* one-sheet reached \$23,900.

"Collectors and historians didn't even know some of these posters existed before this discovery," Smith said. "Rare finds are still out there and you never know when a missing piece of history will be filled in."

Outside of the Basta find, pre-war releases did well, including an Italian *Casablanca* two-foglio which sold for \$95,600, a *Frankenstein* window card closed at \$89,625, and a Swedish oversized *King Kong* poster brought \$31,070.

Additional highlights included an Oswald the Lucky Rabbit in *Great Guns!* one-sheet for the rare cartoon that ended at \$37,045, *The Batman* studio-issued cloth banner realized \$26,290, and a *Little Rural Riding Hood* one-sheet sold for \$16,730. 



Cosplayer Spotlight:

VintageAerith



Photo by WordBroddier

CBM: First off, please introduce yourself!

VintageAerith: Hi there! My name is Lauren, otherwise known as VintageAerith online. I'm a graphic designer and illustrator for a digital media company, and I create a lot of pharmaceutical interactive apps and do medical illustrations! I have been a gamer and a nerd since I was a toddler - no, really, I have a picture of me at age three playing an MS-DOS computer game with my dad - and I have been cosplaying since 2008.

CBM: What is your personal approach to your costumes?

VintageAerith: I make all my own costumes! A dear friend in college taught me how to use a sewing machine and helped me cover the basics of pattern-making when I was 19, and since then I have pursued it myself. I actually think hand-making costumes lends itself to some awesome social opportunities. I love having sewing parties with my friends! Everyone tends to "specialize" in something different: wigs, props, textile sewing, patterning, makeup, and so on, so it becomes a great co-learning experience. Even someone who's been sewing for five years can learn something new from someone who has been sewing for only one!

CBM: What is one of your best and most memorable experiences in cosplay?

VintageAerith: Every experience I get to have with my friends, in cosplay, counts as memorable. I believe this wholeheartedly. On top of that, I've been very lucky to fulfill many "bucket list" opportunities during my experience cosplaying.

One year, I was asked to help perform in an exhibition skit at New York Comic Con in front of a huge audience—I always loved watching cosplay skits on YouTube, so getting to participate in one was so much fun. Another year, I was asked to wear one of my more widely-recognized costumes and act as my character on an "ask the cast" panel. The audience would raise their hands and could ask a question from any character sitting up front, and it was up to us to answer them in-character, as if the actual series had come to life, which was a great nostalgia bomb to my theatre days.

CBM: What challenges or issues do you think cosplayers face most?

VintageAerith: I think the biggest challenge that cosplayers face, ultimately, is striking a healthy balance with the hobby. This means many things: prioritizing your health, maintaining your relationships with your friends, and keeping an eye on your finances and your real life priorities. It's very easy for a cosplayer to fall into a mindset that their cosplay plans are all that matter, and disappointment and hurt feelings tend to follow. I see a lot of cosplayers run themselves into the ground, whether it's because their skills don't match their vision of how they wanted their costume to look, or because a friend suddenly dropped out of a complete group of a cast of characters, or because they can't afford to do everything that would make them happy - or, worse, they spend the money on the costume instead of, say, their rent. When you take a step back and remember that you're doing this for fun, it becomes a lot easier to deal with.

CBM: Anything else you'd like to add?

VintageAerith: Cosplay for yourself, and for good times with friends! There's nothing better than putting on a costume you're proud of, from a series you adore, and nothing beats that rush of excitement you get when you put it on—even if you're just in front of your bedroom mirror before anybody else sees it. Cosplay to make yourself happy, and you will attract other like-minded people and this hobby will give you some of the best memories you'll ever have. 🌸

Cosplayer Spotlight: Knightmage

CBM: Please introduce yourself!

Knightmage: My name is Michael Wilson, a.k.a. Knightmage. I grew up in Cleveland, Ohio and now reside in Youngstown, Ohio.

CBM: What is one of the best or most memorable experiences you've had in cosplay?

Knightmage: This is a really tough question. Every time I suit up it's memorable, and usually it's for different reasons. Going to conventions, it's because I get to see friends and hang out with them, plus have attendees look at and comment on my costumes. It really fills you with pride knowing someone, strangers, really appreciates something that you put together. When I'm at a charity event, seeing the smiles from kids as they see their favorite superhero and then seeing the smiles from adults as they see their kids smile. All those moments are great and memorable.

CBM: What kind of issues do you feel cosplayers face the most these days?

Knightmage: With geek culture and more specifically cosplaying becoming more and more mainstream there seems to be a growing competitive approach to it. There's absolutely nothing wrong with competition and wanting to do the best you can but like all things there can be negative sides to it as well. In this competitive construct, you have those that will bully, troll, and put others down only because it's the only way to lift themselves up. The sad truth is that there's nothing you can do about these people. They exist, they're out there just waiting to pounce and they're not going anywhere. It can be extremely discouraging. I always tell new cosplayers this. They need to know about the ugly side.

However, there's always an opposite side. With every negative look, every horrible comment, there's hundreds of positive. The cosplay community as a whole is an extremely friendly and supporting community. Sure, there are a few bad apples but you'll have that in any faction or community. Those bad apples don't compare to the amount of good ones. That's where your focus needs to be.

CBM: What do you think cosplay adds to the overall convention experience?



Knightmage: Much like sports, fandoms in geek culture bring people together regardless of race, political opinions and anything else. If you're a fan of a character and you see a cosplayer dressed as that character, right there you've formed a small bond. It's a conversation starter. When kids and adults get to see the characters they love walking in front of them. They get to hug them, take a picture and pose with them. It's special. It's an amazing memory they'll have from that convention. Cosplayers are starting to become major show pieces of these conventions. People are coming to see the cosplayers just as much as they're coming to see convention exclusives.

It might not be a popular opinion but cosplayers are becoming celebrities in their own right. Cosplayers are now becoming guests at conventions. People, fans, are coming just to see and talk to these cosplayers. I personally think it's awesome. A lot of people downplay it saying, these people are just dressing up. They're nothing special. I say tell that to the kid who looks up to that cosplayer. The kid who follows them on social media. The kid who is inspired by their words or deeds or creativity. So I think cosplay adds a lot to the overall convention experience. 🦄



Archie

AT 75

BY CARRIE WOOD



As the center of the most famous love triangle in comic book history, Archie Andrews has left quite a mark on the industry. Thanks to his nature of being the quintessential small-town good-guy, Archie – along with Betty Cooper, Veronica Lodge, Jughead Jones and even Reggie Mantle – have achieved enduring popularity over the last 75 years.

Archie, Betty and Jughead all made their first appearance in *Pep Comics* #22 in December of 1941, in a story by writer Vic Bloom and artist Bob Montana that was published by MLJ Comics. (The high-class Veronica wasn't brought into the story until April of the following year, in *Pep Comics* #26.) Soon after, Archie was a regular headliner for the company, and so they changed the name of the publisher to Archie Comic Publications. The relatable nature of Archie, his pals and the antics they got up to helped the book stand out amongst much of their Golden Age competition.

The "slice of life" stories of the books focused on Archie as he carried on day-to-day in Riverdale, particularly at Riverdale High. Archie himself has floated between dating Betty and Veronica throughout the years, though he's also been in relationships with other ladies (the most notable and popular probably being Cheryl Blossom). Archie comics have also looked at his friendship with Jughead, his rivalry with Reggie, as well as his athletic and musical abilities.

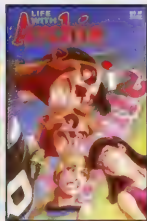
During the 1940s and into the '50s, Archie and the gang could be heard in a popular radio program on the NBC Blue Network, called simply *Archie Andrews*. The show ran from '43 until '53 and marked the beginning of Archie Comics characters appearing outside of print media.

The crew were then seen on *The Archie Show*, which ran from 1968-1969 on CBS. The animated series was meant in many ways to emulate *The Monkees*, as it regularly featured musical segments with The Archies. Notably, one song by the fictional band, "Sugar, Sugar," not only reached #1 in the United States, but also is still referenced today as the definitive example of the "bubblegum pop" genre. They could later be seen in *The New Archies* in 1987, and again in 1999 in *Archie's Weird Mysteries*.

Of course, the comic book production never slowed down; the various *Double Digests* can often still be found in the checkout aisle at grocery stores, while the more typical-sized books are still in full swing. In 2013, Archie Comics debuted *Afterlife with Archie*, a critically-acclaimed book by Roberto Aguirre-Sacasa and Francesco Francavilla which helped them to form the Archie Horror imprint. It was joined the following year by *The Chilling Adventures of Sabrina*.

Life with Archie was another spinoff of the main series that looked at Archie's potential adult life with both Betty and Veronica. The book received national attention when, in the July 2014 issue, Archie himself was killed while protecting his friend Kevin Keller.

Most recently, Archie Comics introduced their "New Riverdale," featuring updated looks for the entire cast and an overall more contemporary feel. The imprint, which so far includes *Archie* and *Jughead* (with a *Betty and Veronica* series by Adam Hughes on the way), has just gone to show that teenage problems haven't changed that much over the last 75 years. 🐶



Though the classic Archie titles are still published, in 2015 the company shook things up by rebooting the characters in what they referred to as "New Riverdale." The first book in the imprint, Archie, launched in July and features the writing talents of Mark Waid alongside the art of Fiona Staples. In October, the company launched Jughead, written by Chip Zdarsky with art by Erica Henderson.

We recently spoke with Zdarsky, also known for his recent work on Howard the Duck for Marvel and Kaptara and Sex Criminals for Image, about how he first came to be involved in the building of "New Riverdale" and what readers can expect in the future.



CBM: Tell us a little about how you got involved in the Archie reboot process – how did you come to write *Jughead*?

Chip Zdarsky (CZ): When the Archie reboot was announced I got pretty excited as a fan! So I reached out to them to ask if I could do variant covers. I think something just clicked in them, where they suspected I'd be a good fit for *Jughead*.

CBM: The "New Riverdale" comics have been critically acclaimed so far, but what are your thoughts on how it's been going?

CZ: I love the Archie reboot! I think it's been a lot of fun so far and I'm a pretty big fan of everyone involved. All I can say about *Jughead* is that I'm having a ton of fun writing it and Erica blows me away with her art. She's such a great fit.

And it's been nice because so far there're just the two books. It makes it all really accessible for new readers, which is pretty key with a rebooted line, I think.

CBM: How does your creative process differ between a long-established character like Jughead and your own original material?

CZ: It's actually easier writing *Jughead* because I have the voices of all the characters already in my head! Original material means you have to figure a lot more out with characters and settings, which is definitely more time consuming, for me at least. Jughead's like an old friend.

CBM: Obviously, 75 years is a significant anniversary for just about anything. Why do you think Jughead has endured for so long?

CZ: I think there's a timeless quality to all of these characters because no matter the era, teens still go through the same experiences. And Jughead's kind of the outsider watching it all go down. His failure to engage in the romantic escapades

makes him a lot more relatable to the first Archie audience of pre-teens, I think. So he's a great entry point for readers.

CBM: You were pretty quick to reintroduce some long-lost Jughead stories, like the "Time Police" story in #2. Are there any further plans to revisit some classic material in the new book?

CZ: Oh yeah, for sure. *Superteens* are coming up and I'm currently writing a story that heavily references an old *Betty & Veronica* strip. There's so much great stuff from the past to work with, I'd be a fool to not try to.

CBM: With the entire Archie lineup having always been very kid-friendly, how difficult has it been for you to balance your writing – and the references within – to be entertaining for the older crowd without alienating the younger readers?

CZ: I actually look to *The Simpsons* for that. They've always been able to strike a balance between the broad comedy that kids love and the more nuanced jokes for the adults. I think the difference here is that I'm thinking of the kids first, and then trying to appeal to the adults as a secondary thing. I think it's worked so far!

CBM: How do you see the future of Archie Comics developing?

CZ: They're a company that's been pretty willing to take risks, so it's really hard to say! You can try to predict Archie Comics, but it's kind of impossible. From Kevin Keller to *Afterlife* to Mark & Fiona on *Archie*, it's all pretty bold and fun publishing decisions.

CBM: Any plans to re-record "Sugar Sugar" anytime soon?

CZ: Look, nothing will ever beat the, uh, "hip hop" version from the TV movie *Return to Riverdale*. Just ... just Google it. You'll be glad you did. ☺



From September 26, 2015 through March 7, 2016, *75 Spirited Years: Will Eisner & The Spirit*, the largest and most important anniversary retrospective exhibition of original comic art from Will Eisner's *The Spirit*, was showcased at Geppi's Entertainment Museum (GEM) in Baltimore. Celebrating its 10th year, GEM presented more than 50 pieces of Eisner's rare original art in the exhibit, which was curated by Denis Kitchen, Eisner's longtime publisher, agent and friend.

In a run that spanned June 2, 1940 to October 5, 1952, *The Spirit* appeared in a comic-book-size insert in local newspapers around the country, including in GEM's home of Baltimore. Noted for its inventiveness, wry send-ups of the superhero milieu, and its succinct, seven-page lead stories, *The Spirit* featured a never-give-up title character, strong females ranging from childhood friends to femme fatales, and creatively designed title pages that worked the title into the art.

75 Spirited Years: Will Eisner & The Spirit spotlighted Eisner's innovative original art on *The Spirit* as well as his pioneering work in the graphic-novel format. The event kicked off with an invitation-only opening party held in conjunction with the end of Diamond Comic Distributors' Retailer Summit.

For that event, GEM and Gemstone publishing collaborated with Kitchen and the Eisner family to commission four contemporary artists to interpret one of Eisner's unfinished *Spirit* pieces. The artists were chosen for their connections to *The Spirit*, Eisner himself, or GEM.

They included Dan Schkade (who is currently the artist on *The Spirit* from Dynamite Entertainment), acclaimed illustrator Mark Wheatley (who, among other things, illustrated the cover to GEM's first catalog in 2006), industry veteran Alex Saviuk (a former student of Eisner's who actually penciled the master's last *Spirit* story), and our cover artist, John K. Snyder III (whose father was GEM's first President).

Schkade's interpretation was offered as a limited edition cover on *The Spirit* #3, while Wheatley's version was given to attendees at

the opening party on a limited edition variant of *Overstreet's Comic Book Marketplace Yearbook 2015-2016*. Snyder's cover is featured on this Free Comic Book Day issue of *Comic Book Marketplace*, and Saviuk's piece will be available in Fall 2016 as one of the covers on *Overstreet's Comic Book Marketplace Yearbook 2016-2017*.

"We were honored to have Denis Kitchen put together this great exhibit for us, and we're only too happy to contribute in any way to the furthering of Will Eisner's amazing legacy," said Melissa Bowersox, President of GEM.



As you'll see, Will Eisner's original sketch definitely left a bit to the imagination of the four artists who would take the concept and offer their own approaches to it. Image courtesy of Denis Kitchen.



Dan Schkade



Mark Wheatley



John K. Snyder III



Alex Saviuk

Hake's Soars With Franco Toscanini Superman Collection

BY MIKE BOLLINGER AND AMANDA SHERIFF

During his relatively brief time as a collector, Ken "Franco" Toscanini amassed an astounding Superman collection. He began collecting in 1992, with the highly publicized "Death of Superman" storyline. Prior to that, he had little interest in the Man of Steel. But the excitement surrounding the event got his attention, starting an insatiable desire to collect everything Superman.

Superman is easily one of the most merchandised characters ever created. Toscanini scoured comic book stores, conventions, and collector shows; he searched everywhere, procuring countless Superman items that spanned from the early days of the character's history, to the modern products that currently line shelves.

He enjoyed meeting with artists, writers, actors, and anyone associated with the character he had grown to love. The sky was the limit regarding his collection, and he was soon surrounded by comic books and all types of merchandise, premiums, promotional movie material, original art, and anything else bearing Superman's trademark "S."

Since Toscanini's passing in 2011, his collection has remained in his "Fortress of Solitude." His widow, Teresa, recently decided it was time for other collectors to partake of the many great items he had compiled. To do this, she contacted Hake's Americana & Collectibles in York, PA. The premier pop culture collectibles auction house offered the first wave of items from the Franco Toscanini Superman Collection in their July 2015 auction.



**Frank Frazetta Superman specialty
original art brought \$35,420**

Needless to say, bidders were excited to have the opportunity to bid on the many high quality Superman items being offered. A Christmas, 1940 comic book rack topper sold for \$24,035, taking the top spot in the auction. It originally promoted National Comics titles, including *Superman*, *Detective Comics*, and *Action Comics*.

A rare one-sheet poster for the Fleischer Studios *Superman* cartoons brought \$17,393. The 1941 poster promoted 17 cartoons released by Paramount from '41 to '43. A pressbook for the Fleischer cartoons, which marked Superman's first animated appearance, closed at \$11,500.

A standee for the 1948 *Superman* Columbia serial, standing 59-1/4" realized \$15,028. Then a one-of-a-

Fleischer Cartoons rare linen-backed poster realized \$17,393

kind Fleischer Superman color model sheet depicting a full body image of Superman in classic hands on hips pose soared to \$10,436. Rounding out the top five was a Superman newspaper syndicate promotional folder which brought \$9,867 in bids. With 120 lots offered, Hake's pulled in a total of \$257,000 in bids from the Toscanini Collection alone.

In November 2015 Hake's presented the second round from the Toscanini Collection, which led the auction to \$1.1 million in sales. A piece of Superman specialty original art by Frank Frazetta took top honors, closing at \$35,420. The piece by the legendary fantasy artist depicts a full body image of Superman soaring through the air, paying homage to the Man of Steel's creators Jerry Siegel and Joe Shuster.

A rare *Superman* linen-backed poster for the Columbia movie serial from 1948 realized \$16,761. Featuring Superman art and comic books, the poster was released for the film starring Kirk Alyn as Superman.



Additional highlights included an incredibly rare, wonderfully illustrated Superman Bubble Gum and Picture Cards by Bowman/Gum Inc. shipping carton that sold for \$12,524. A rare *Action Comics* version of the Superman 1940 contest prize ring in high grade brought \$10,436. A thin cardboard Superman die-cut promotional folder that opens to reveal text for the *Superman* radio show flew to \$9,260.

At press time, Hake's Americana was working on their March 2016 auction, which included the third round of collectibles from the Toscanini Collection. Featured in that auction were a rare Superman bread poster, a Supermen of Canada patch, a Superboy suit worn by actor Gerard Christopher on the *Superboy* TV show, a Skippy overseas cap, and a boxed gold hood ornament.

If the previous auctions of the Franco Toscanini Collection are any indication of how successive installments will perform, we are confident that prices will rise faster than a speeding bullet in 2016.

Superman Golden Age Christmas comic book rack topper sold for \$24,035



SUPERGIRL FLIES ON



BY STEPHEN BARRINGTON

It's been 57 years since Supergirl's inception in *Action Comics* #252 in a story written by Otto Binder, and she remains a mainstay in the DC Universe. From her earliest days as Superman's valiant cousin to her tragic death in *Crisis on Infinite Earths* and beyond, it's clear that Kara Zor-El has had quite the impact.

Prior to her first appearance, DC used a prototype of the character in *Superman* #123 in August of '58 to test the feasibility of such a character – DC actually trademarked the name "Supergirl" back in 1944. She was wished to life by Jimmy Olsen, who received a mystic Indian relic from an archeologist whom Superman had saved from a landslide. The souvenir was a jeweled totem that bore the inscription: "Once every century, magic totem grants three wishes, when jewel is rubbed under full moon!" Jimmy wished for a "Super-Girl," and thus she came to life.

Of course, this version didn't last, with Supergirl causing more trouble than she was worth before sacrificing herself to save Superman from Green Kryptonite in the end. Jimmy rubbed the magic jewel again, and Super-Girl was "Drawn

back to the mysterious limbo from which she came."

Some months later, after the successful experiment, the Maid of Steel made her debut in *Action Comics*, with Superman wondering if he's suffering from an illusion. The cover of *Action* #252 declares: "Introducing: The Supergirl from Krypton" and begs the question, "Is She Friend or Foe?" Of course, being his first cousin, she certainly was no foe. She explained how a chunk of Krypton was flung into space following the planet's destruction, saving a "pitiful few survivors" in the process. In this story, the city wasn't referred to as Argo and there wasn't a protective dome to keep the atmosphere in; these details were reconnected in later on.

Superman realizes his cousin will need training before she can begin a super-career and takes her to Midvale Orphanage under the name Linda Lee. Now disguised with a brown pigtailed wig, she uses her powers to first make her room more presentable and later, at night, patrols the neighborhood. Thus, Supergirl began her decade-long run as a backup feature in *Action Comics*.

Supergirl continued in *Action* until May 1969, her 10th anniversary, with her last story appearing in #376 before she moved over to *Adventure Comics* that June. The issue featured a 24-page story, "The Supergirl Gang," her first all-new book-length outing since her existence was revealed to the world in *Action* #285.

By the 1970s, Supergirl had her own title outside of *Action* and *Adventure Comics*. Her series was an ill-fated one, running just 10 issues. Following the demise of her first solo title, she continued her exploits in *Superman Family* starting with issue #164; it ran until September 1982. Never one to leave a dead horse alone, DC then launched the *Daring New Adventures of Supergirl*, cover dated November 1982. The series was retitled simply *Supergirl* with issue #14, though it expired with #23 in September 1984.

A year later, Kara Zor-El too expired in *Crisis on Infinite Earths* #7 in October 1985. Our heroes were locked in a do-or-die battle with the Anti-Monitor, when Supergirl comes to her cousin's aid after he's nearly eliminated by the villain. During Supergirl's assault on the Anti-Monitor, a massive blast slams into her, spelling her demise. The Anti-Monitor escaped to fight another day.

In one of the most heart-breaking scenes in comic book history, Superman cradles the dying form of his cousin, pleading with her not to give up.

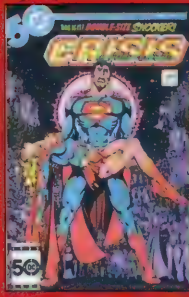
"You're crying... please don't," she tells him. "You taught me how to be brave, and I was. I love you so much for what you are. For how good you are..."

And with that, she died.

Though, this being comic books, Supergirl returned to the DC Universe post-*Crisis*. The modern Kara Zor-El made her debut in 2004's *Superman/Batman* #8, and she went on to star in her own book the next year. When DC hit the full reset button with *The New 52*, Kara gained a new origin story, where she had no memories of her planet's destruction. She comes to adopt Earth as her home during her fights against a couple of Worldkillers.

Most recently, Supergirl has starred in her own self-titled television series on CBS. The first season began in October 2015 with Melissa Benoist in the lead role. So far, she's fought against the likes of Red Tornado and Reactron and has also met up with a certain Manhunter from Mars. With early reaction to the series being nothing but positive, it's pretty obvious how Supergirl will continue to fly on for quite some time. 🦋

- Carrie Wood contributed to this article. Be sure to pick up the 2016-2017 edition of *Overstreet's Comic Book Marketplace Yearbook*, out this fall, for the full version.



MOVIE POSTER

THE FORCE AWAKENS

COLLECTING

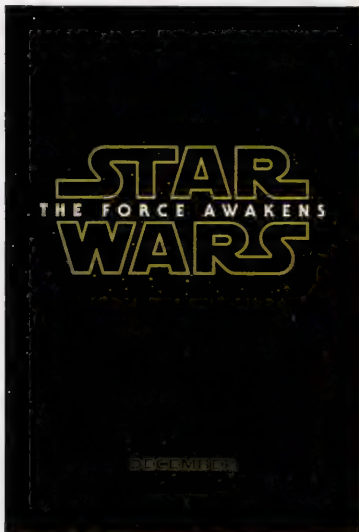
BY AMANDA SHERIFF

Since the first *Star Wars* movie was released in 1977, the franchise has promoted the films with memorable movie posters. They have utilized the talents of several artists, who have produced renderings of characters, creatures, and vehicles that embody the tone of each movie. *The Force Awakens* was no different.

A new *Star Wars* movie was on fan radar since Disney bought Lucasfilm in 2012. The buzz grew in intensity until the movie was released on December 18, 2015, drawing record-breaking crowds.

The first poster that got fans ready for the seventh installment was a basic teaser. It is plain and simple, stating the title over a black sky and field of stars. The teaser has already generated impressive sales, ranging from \$50 to \$185.

The next poster unveiled was for the fan club at the D23 Expo in August 2015. Artist Drew Struzan, a *Star Wars* poster stalwart who has been working on the art since 1978, created the artwork for the 13" x 19" poster. The top half of the poster shows Rey in the center wearing a stern expression, confidently holding her staff.



She stands in front of Finn, who stands from a scene in the movie when he wields a lightsaber, while behind him is the glowing sun and X-Wing. On her other side is Kylo Ren among a field of blue-black skies and TIE Fighters. Drawing the trio together also symbolized how their origins are shrouded in mystery. Below them, Struzan captured the weathered face of Harrison Ford as Han Solo – a subject Struzan has painted many times on *Star Wars* and *Indiana Jones* posters.

The bottom of poster shows the glowing red and black stairs from the iconic lightsaber battle between Luke Skywalker and Darth Vader. It had fans buzzing with speculation, wondering if characters would find their way to the Cloud City, or if there would be an epic standoff between relatives like the one between Luke and Vader. It has been popping up for sale from \$50 to \$80.

On the official one-sheet Rey, Finn, and Kylo Ren dominate in larger images at the top center of the poster. Rey is centered with her staff running alongside Kylo's customized lightsaber, which foretold their amazing fight during the movie. Kylo's mask shines menacingly from the top of the poster, glowing red from his weapon. Finn appears holding Luke's lightsaber below the incredible new weapon of mass destruction, the Starkiller Base. The rest of the poster is a collage of old and new featuring Han and Leia with Chewbacca, C-3PO, and R2-D2. It also depicts quirky new character Maz Kanata, the comical droid BB-8, Resistance pilot Poe Dameron, and

formidable Stormtrooper leader Captain Phasma. Ships from the series, including the Millennium Falcon fly across the art, giving it even more energy. It is already clearing \$130 to \$280 at auction.

Theaters showed off the standard one-sheet in their lobbies and enticed viewers to their showings with special artwork. Exclusive 13" x 19" art prints by Thomas Branch were offered to attendees at the first showing of the movie at Texas Theatre. The beautiful art combines characters from the original trilogy and the new movie. Rey, Finn, and Poe stand ready for action, with Han and Leia off to one side and Captain Phasma on the other. The top of the poster is split by a lightsaber that is part Kylo's and part Luke's. The grizzled face of Luke is on the light side and the masked Kylo is on the dark side.

A marathon event was held showing all seven movies leading up to the premiere of *The Force Awakens* at many theaters. Those who attended the seven-movie screening received a lanyard featuring exclusive art for the marathon. Regal Cinemas issued commemorative tickets with *Star Wars* artwork to the first 500 guests for the marathon.

For the regular *Force Awakens* showings, AMC Theatres gave viewers who saw the movie during certain show times exclusive *Star Wars* prints by artist Dan Mumford. They even revealed new posters each week. There's no doubt that prices on these popular posters will continue to rise. The Force is strong with *Star Wars* posters. 🌌



WONDER WOMAN AT 75

BY CARRIE WOOD

All the world was waiting for her (and the wonders she could do), and in December of 1941, she arrived – Wonder Woman. The Princess of Themyscira, Wonder Woman has gone from a World War II hero to a feminist icon over her 75 years in comics, a fact that should not come as a surprise to anyone who's read her tales.

Wonder Woman was created by William Moulton Marston, a psychologist, who had caught the attention of publisher Max Gaines via an interview in which Marston discussed the then-unfulfilled potential of comic books. Gaines hired Marston on as a consultant for All-American Publications (a company which would later merge into DC Comics), and thanks to some influence from Marston's wife Elizabeth, Wonder Woman was born. As the story goes, Marston wanted to make a hero that triumphed with love rather than force, and Elizabeth responded by saying "Fine, but make her a woman."

Wonder Woman's trademark weapon – the Lasso of Truth – was also influenced by Marston's life, as he was instrumental in developing the technology used in polygraph machines.

Our heroine made her debut in *All Star Comics* #8; a member of the tribe of Amazons native to Paradise Island (later changed to Themyscira), the princess Diana encounters the plane wreck of Captain Steve Trevor. Diana not only nurses him back to health, but quickly falls in love with him and longs to leave the island. After winning a competition put on by her mother, Queen Hippolyta, Diana is deemed worthy enough to deliver Steve back to man's world and fight for justice. Upon arriving in America, she discovers a nurse who wishes to leave for South America but is unable to, due to lack of funds. Wonder Woman gives her the funds necessary, but also is able to assume the nurse's identity – Diana Prince – creating Wonder Woman's alias.

During her Golden Age appearances, Diana mostly fought alongside Steve Trevor against the likes of Nazis, though supervillains such as the Cheetah and Doctor Psycho also made their first appearances during this period. During this time she starred as

the lead feature in *Sensation Comics*. By the time the Silver Age started, most of her ties to WWII were severed, and her ties to Greek mythology were strengthened in their place. For a period of time in the late 1960s to 1973, she quit being Wonder Woman entirely and instead fought crime as a powerless Diana Prince; her traditional star-spangled jumpsuit was replaced with the mod fashion that was popular at the time.

While many other heroes have had their personalities fluctuate over the many years they've been around, Diana's have been remarkably consistent by comparison. While she has experienced moments of stubbornness and naiveté, her unrelenting compassion – given without discrimination – has been what's set her apart over the years. Her powers – which have included super-strength that rivals Superman's, near-invulnerability, and flight – have put her ahead of many of her male counterparts when it comes to sheer ability.

Wonder Woman's cultural impact has been significant, to say the least. Besides proving that a woman could be just as powerful as a man could be, Diana has gone on to star in a multitude of media outside the comic book pages. The most successful of these thus far has easily been the 1970s live-action television series that starred Lynda Carter in the lead role. Since then, another television project was planned, and flopped – but with Gal Gadot featuring prominently into 2016's *Batman v Superman: Dawn of Justice* as Diana before starring in a solo film, it's as obvious as ever that Wonder Woman is as significant as she's ever been. We look forward to seeing her powerful presence in pop culture for at least another 75 years or so! 



TOP TEN COMIC BOOK SALES

In the first edition of *The Overstreet Comic Book Price Guide* (1970), the value of a Mint condition copy of *Action Comics* #1 was listed at \$300. What more is there to say...

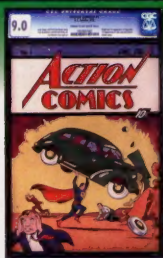


Action Comics #1 CGC 9.0

\$3,207,852

August 2014

Sold by Pristine Comics/eBay



Action Comics #1 CGC 9.0

\$2,161,000

November 2011

Sold by ComicConnect



Action Comics #1 CGC 8.5

\$1,500,000

March 2010

Sold by ComicConnect



Amazing Fantasy #15 CGC 9.6

\$1,100,000

March 2011

Sold by ComicConnect



Detective Comics #27 CGC 8.0

\$1,075,000

February 2010

Sold by Heritage Auctions



Action Comics #1 CGC 8.0

\$1,000,000

February 2010

Sold by ComicConnect



Detective Comics #27 CGC 6.5

\$725,000

June 2015

Sold by ComicConnect



Action Comics #1 CGC 5.0

\$658,000

March 2015

Sold by ComicConnect



Detective Comics #27 CGC 7.5

\$657,250

August 2010

Sold by Heritage Auctions



Action Comics #1 CGC 6.5

\$625,000

June 2011

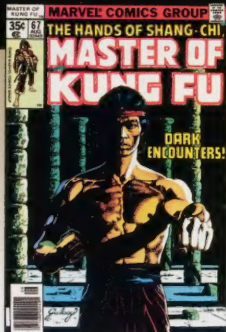
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PAUL GULACY

In the mid-1970s, after the exodus of Jim Steranko, Neal Adams, and others, there was a veritable creative void in mainstream comics. Bursting upon the scene to fill that gap was Paul Gulacy and his work on *Shang-Chi: Master of Kung Fu*. Gulacy broke Marvel's "House Style" mold. Influenced by Steranko, Gulacy's art was slick, detailed, and eye-catching. But it was his magnificent storytelling ability that left its indelible mark. Heavily impacted by movies, editor Archie Goodwin described Gulacy's work as "film on paper." Movie director Quentin Tarantino said, "My favorite comic when it came out was *Master of Kung Fu*."

After *Master of Kung Fu*, Gulacy teamed with writer Don McGregor to produce the graphic novel, *Sabre*. He would go on to work on such pop culture icons as James Bond, Batman, Terminator, Star Wars, G.I. Joe, along with a host of independent titles. He has always found ways to push the medium's creative limits. 🐉

— Michael Kronenberg

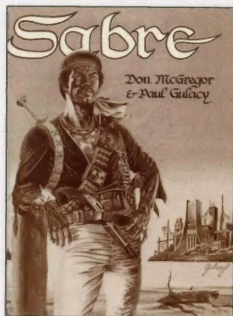


MASTER OF KUNG FU #67
August 1978. © MAR



OVERSTREET COMIC BOOK PRICE GUIDE #45
July 2015. © Captain Action Enterprises

INDUCTED 2015



ECLIPSE GRAPHIC ALBUM SERIES #1
October 1978. © McGregor & Gulacy



JAMES BOND 007: SERPENT'S TOOTH #2
August 1992. © Acme Comics/Glidrose

To see this year's inductees for The Overstreet Hall of Fame, get *The Overstreet Comic Book Price Guide #46*, on sale Wednesday, July 20, 2016!



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